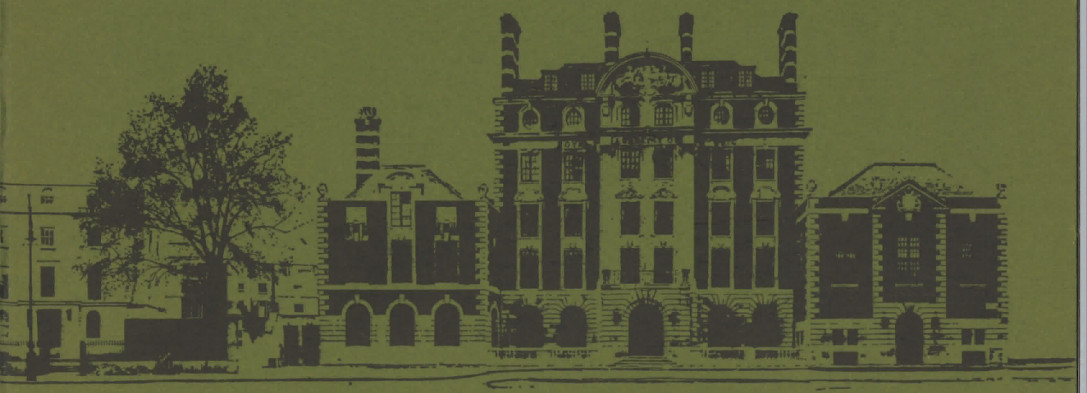
The Royal Academy of Music Magazine

No 240 Spring 1986



The RAM Magazine
(Founded 1900)

Former Editors
1900–26 (Nos 1–74) J Percy Baker
1926–30 (Nos 75–87) J A Forsyth
1930–6 (Nos 88–106) William Wallace
1937–63 (Nos 107–85) Sydney Lovett

The RAM Magazine is published three times a year (in March, July and December) and is sent free to all members on the roll of the RAM Club. Copies may also be bought by non-members, at 75p, including postage and packing. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on other topics. **Copy for the Spring issue should arrive no later than 1 January, for the Summer issue 1 April, and for the Autumn issue 1 September and, whenever possible, should be typed (double-spaced, one side of the page only), please.** All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, Marylebone Road, London NW1 5HT.

Some spare copies of issues 187, 199–201, and 203–39 are available, free of charge. Please send requests to the Editor.

Printed by The Whitefriars Press Ltd, Tonbridge

The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club

Editor Robin Golding

No 240 Spring 1986

Royal Academy of Music
Marylebone Road, London NW1 5HT

Contents

2 Editorial
3 Anyone for Liedopoly? *Roger Vignoles*
5 Profile: John Gardner *Hamish Milne*
8 Women in music *Kyla Greenbaum*
10 Luisa Berra *L Gurney Parrott*
11 Obituary
Iris du Pré *Hilary and Christopher Finzi*
Charles Gregory *James Brown*
Rae Jenkins *Gerald Barnes*
Graham Wallace *Sir Thomas Armstrong*
16 Reviews of New Books and Music *Adrian Cruft, Gareth Morris, George Biddlecombe*
22 Notes about Members and others
25 RAM Club News
28 RAM Concerts and Opera

Editorial

An important notice, signed by the Principal, Sir David Lumsden, was published in the RAM on 11 February, and is quoted below in full.

'The Governing Body of the Academy has approved a considered, detailed scheme for the future development of the Academy towards a more widely recognised international status. The plans follow several preliminary reforms achieved over the past three years, themselves based on years of consultation, investigation and planning.

'The plans have received the unanimous and enthusiastic support of the Governing Body and the Executive Committee. They seek to meet the oft-repeated criticisms that Britain, despite a burgeoning of musical talent, produces too few solo performers of international status, that many highly talented students feel obliged to seek their training either privately or abroad, that much musical education inhibits rather than inspires, and that educational institutions fail to maintain sufficient contact with the realities and up-to-date requirements of the profession.

'The scheme is conceived as a natural development of the Academy's distinguished record in producing a unique flow of chamber musicians, many outstanding orchestral players and a number of well-known solo instrumentalists, singers, conductors and composers. It envisages enhancing the best of British traditions and methods of training, by grafting onto these the well-tried and tested but different methods of training employed abroad with conspicuous success, in order to stimulate solo performers of the first rank. Many famous musicians from all over the world, as well as many of our own staff, have played a fundamental rôle in formulating our new approach: every attempt has been made to tap advice and insight from as wide a spectrum as possible.

'In short, we envisage fewer students given more teaching, including regular group work as well as individual lessons, more frequent visits by international artists and teachers, new course structures incorporating an "express stream" for high-flying soloists, a four-year course (but shortened or lengthened where appropriate), a graduate performers' diploma—in other words, a much more intensive and flexible course of study, geared entirely to the individual needs of each student as a performer, but broadly enough based to prevent narrowness and thereby limiting possible future employment prospects, more emphasis on building a strong technical foundation and increased experience in contemporary and early music.

'The Academy is poised for a new, exciting phase in its long and proud history. The vision, the will and the expertise are here, so is the strong base—now we seek the means, and steps are already well in hand to provide these too. We know full well that if we want anyone to help us we must also be seen to be helping ourselves. Two major steps are being taken:

(1) The Academy has already submitted carefully argued, documented and detailed proposals to the Secretary of State for Education and Science (Sir Keith Joseph), and now awaits his comments and guidance, and more particularly his approval for those elements in the upgrading plans which require his agreement.

(2) In early March the Academy will launch a public appeal to seek financial help to support the new plans. Staff, students and prospective students will be informed of any consequential decisions as soon as they are made. Meanwhile, the Academy has declared its intention of implementing as many of these proposals as circumstances and funds permit, progressively over the next five years.'

Editorial comment would be out of place; but an interesting (and entirely fortuitous) gloss is provided by Sir Thomas Armstrong's obituary tribute to W Graham Wallace on page 14.

In 1972, the year of its 150th Anniversary, the RAM launched an Appeal for £1m, under the Chairmanship of Lord Goodman, and although the target was reached and we have the Sir Jack Lyons Theatre, the Concert Room, Ethel Kennedy Jacobs House, and various other improvements to the physical structure of the Academy to show for it, inflation prevented many of the visionary plans of Sir Anthony Lewis and his advisers from being fully realised. The new Appeal, referred to above and with a committee chaired by Sir Patrick Nuttall, hopes to raise £4.5 million and has two main objectives: financial support for international 'chairs' (Anne-Sophie Mutter is the first holder of the new Chair of Violin Studies) and for the funding of scholarships and bursaries for students; and the provision of new practical facilities (lecture/recital rooms, equipment, instruments, refurbishing of the Duke's Hall and replacement of its organ, and improvements to the teaching rooms, office and other accommodation). The brochure states that the first violin scholarship to be created by the Appeal will be named after the late Ralph Holmes (1937–84), of whom it is said that 'in many ways the new Academy which we are seeking to launch through this Appeal was his brainchild: his thinking is incorporated in all our plans and he took an active and decisive part in our early deliberations'. It is also appropriate that one of the illustrations in the brochure should be a scene from Rameau's last opera, *Les Boréades* (1764), which was staged—for the first time ever in Great Britain—last November in the Sir Jack Lyons Theatre, and was, by universal agreement (apart from one dissenting London critic) one of the most remarkable achievements of the Academy's Opera Class.

Anyone for Liedopoly? A whimsical glance at the history of German song

Roger Vignoles

(A talk given in the BBC's 'Music Weekly' broadcast on 27 October 1985 on Radio 3, and reproduced by kind permission of the BBC and Michael Oliver.)

Some years ago, I was reflecting on the interlocking careers of the German song composers and the poets they set to music, and was struck by the somewhat improbable thought that the whole thing was rather like a musical version of a game of Monopoly, where properties are represented by poetic texts, and purchasing power by musical genius. Thus, a certain 'property', or poem, goes on the market and is 'rented', that is set to music, by different composers in turn; each composer may have a go until one is reckoned by a consensus of opinion of all the others to have set it so brilliantly as to have acquired the property for ever, after which the text automatically goes off the market. (Occasionally there are late arrivals—more like sub-lets or temporary squats than real take-over bids—Robert Franz was a composer who seems to have specialised in setting poems that had already been rather better disposed of by others—but in general the pattern holds.)

Sometimes, the process is relatively quick, as in the case of Goethe's ballad, *Erlkönig*; Carl Loewe no doubt thought he had a very promising lease on the poem, but was soundly gazumped after a very short time by the publication of Schubert's far more

daring and electrifying version. On the other hand, another Goethe property, *Kennst du das Land?* hung around for years, being successively or sometimes communally occupied by Schubert, Beethoven, Schumann, Liszt and many others, some even in languages other than German, until finally Hugo Wolf—a great Monopolist if there ever was one—swept up all the Goethe properties he could lay hands on and in the process was generally considered to have taken over *Kennst du das Land?* for good.

The whole thing is complicated, of course, by the fact that the players, the composers, don't all start at the same time, but according to their dates of birth, or rather when they start to compose. This has advantages as well as drawbacks: Schubert, for instance, got in very early and was consequently able to nail down many valuable texts which his successors saw no point in trying to take up for themselves. But he also missed out on others that only became available after his death; the poets, too, start at different times in the game.

Take Heine, for example. Schubert managed to get a foot in the door, so to speak, with six of the *Schwanengesang* songs—*Der Atlas, Der Doppelgänger* and the rest—but the bulk of the property represented by Heine's poems was taken over by Schumann, who had a winning line in romantic irony much suited to such poetry. At the same time, Schumann's own attempt to establish a stake in the poetry of Mörike, represented mainly by passable but hardly riveting versions of *Er ist's* and *Das verlassene Mägdelein*, was easily surpassed by Hugo Wolf. As the last really powerful player in the game, and one who thought big, Wolf built a vast collection of Mörike songs, cleaned up a large amount of Goethe, as I've already mentioned, and then went on to build two other sizeable anthologies—positive terraces of song—in the Spanish and Italian Songbooks.

Elaborate war-games have been evolved in which at the throw of dice you can alter the course of the Battle of Waterloo, not to mention re-writing centuries of European history. Why not have a little fun and re-write musical history? All you need is an old Monopoly board—on each of the squares round the edge you can stick the text of a song. The cheap brown squares at the beginning next to 'Go' could be a little-known ode by Klopstock, while Mayfair and Park Lane could be such juicy numbers as *An die Musik* or *Gretchen am Spinnrade*. For counters you would have the busts of composers of your choice: each time a player lands on a square, he must improvise in the appropriate style to the text in question, the quality of his rendering being judged by a panel of the other players—and a critic or two if you should happen to have any handy.

Even before the game starts one can imagine much esoteric pleasure being derived from the allocation of song-texts to squares: *Auf dem Wasser zu singen* is perhaps an obvious choice for the Waterworks, and I suppose *Liebe ist ein süsses Licht* ('Love is a sweet light') would do quite well for the Electricity Company. The Angel, Islington suggests perhaps the first of the *Wesendonck-Lieder, Der Engel*; and why not branch out into English with a jolly sailor's song for Trafalgar Square? As for those railway stations, two could be ear-marked by the Hardy poems immortalised in Britten's *Winter Words—Midnight on the Great Western* and *At the Railway Station, Upway.*

I'm not sure what the song writer's equivalent would be for building a house or a hotel, but Poulenc has a nice number on

the subject of a hotel room, and—if you'll pardon the thought—we shouldn't forget the importance of a certain (A E) Hous(e)man to several generations of English song composers.

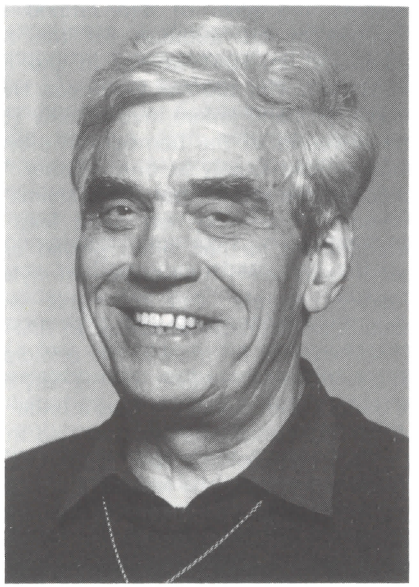
Then there is Community Chest: personally, I've always thought £15 a pretty puny prize for winning a beauty competition, but I've no doubt it's par for the course when calculating a composer's royalties. And as for going to Jail, I reckon the three turns you are forced to miss would be just about long enough to run off a neat setting of Verlaine's *Prison*, or alternatively, *Lied des gefangenen Jägers* (The song of the imprisoned huntsman).

Once started, the possibilities of the game are endless, especially if you have a wide choice of composers. . . . What price *The trout*, say, by Mussorgsky? Or *Ich grolle nicht* by Charles Ives? Come to think of it, Ives *did* write a version of *Ich grolle nicht*, but I doubt if it would have won him the game.

Profile

John Gardner, CBE, B Mus (Oxon), Hon RAM

Hamish Milne



Photograph by Joe Coomber

When John Gardner retires at the end of this year, the Academy will undoubtedly become a less colourful place. His rumbustious *bonhomie*, while occasionally offending the more staid inhabitants, has been for most of us a constantly invigorating feature of Academy life for thirty years now and his provocative polemics against the sacred cows of received opinion and modish trends have been a source of stimulus to several generations of students who have been lucky enough to assimilate them in the wider context of his profound insights into a vast and catholic range of music. Still, although I can testify to the immeasurable value of his gifts as a teacher, he is first and foremost a composer with, as I write, over 170 acknowledged opus numbers to his name. He was approaching middle age when he began teaching in earnest, whereas he has been composing since he was seven! In fact he had completed over eighty works by the time he ended his tenure of the Organ

Scholarship at Exeter College, Oxford, where his teachers included Thomas Armstrong (later Sir Thomas, Principal of the RAM), Ernest Walker (once dubbed 'an English Fauré') and the legendary R O Morris, indefatigable compiler of treatises and textbooks on harmony and counterpoint which still torment young and old musicians with rules that, just as they are undeniable, are obstinately unlearnable. He came down from Oxford in June 1939, and took up the post of Director of Music at Repton School. Like most of his generation, he was almost immediately overtaken by wider events and he enlisted in the RAF as an 'Aircrafthand Musician' at Uxbridge where congregated an extraordinary array of talented musicians including the RAM's two Sidneys, Griller and Ellison. After a brief spell as pianist in a quintet led by Harry Blech, John was transferred to Scotland to play piano in a five-piece dance-band and later to Kent as member of a Fred Hartley-type quintet. Many of the best Gardner anecdotes cannot be repeated here where they may fall beneath the gaze of over-refined sensibilities, but his own account of his audition for the bandmastership of Fighter Command in 1941 is not in the least indelicate and worth recounting. His audition piece was Hérold's *Zampa* overture and as his left hand jerked involuntarily (but opportunely on cue) in the direction of the bombardon player the judging panel were seen to nod sagely at one another. This refinement apparently clinched the job . . . but John claims it was merely a subliminal memory of a tricky left hand leap in the 'Star Folio' piano arrangement he had often played as a boy. Those who have heard (and seen) his flamboyant style at the piano will find this entirely credible. But this was wartime and, although he remembers his experiences as an RAF musician with affection, in 1943 he opted for more active participation in events and trained as a navigator. However, on his way to join a bombing squadron in Japan, with Sarah Thomas's father Harford as his skipper, the Hiroshima bomb was dropped and the flight halted in Cairo. So the remainder of his RAF career was spent as a Navigational Briefing Officer in the Middle East and finally in Udine in Italy.

Like many service men, John felt the dislocating effect of those years and, on demobilisation in 1946, felt little inclined to return to his job at Repton. However, he was incensed at being asked to share the post with the incumbent who had taken over during the war. This was against all agreed principles on the treatment of returning servicemen, so John successfully insisted on full reinstatement . . . whereupon he resigned ('This upset them quite a lot—I hope', he recalls with a chuckle). At this point he made a new start as a composer and his opus numbers as we know them represent his work from then on. His outstanding achievement of this period is his first Symphony, an assemblage of ideas that had been in his mind for some years. His next salaried appointment was a completely new venture which came about through a chance remark of an old Oxford friend, Patrick Terry, thethen secretary to Karl Rankl at Covent Garden but later collaborator as librettist for *The Moon and Sixpence* and the stillborn musical *Vile Bodies.* John's career as répétiteur at Covent Garden lasted for six years which he remembers as fruitful ones, not only for yielding the opportunity to conduct *The Magic Flute* and *The Fairy Queen* and to work with such conductors as Erich Kleiber and Clemens Krauss, but also for the coincidental experiences of those years—most notably the Furtwängler London concerts of the early 'fifties. He is probably unaware that his stage rôle as the

bar pianist in Kleiber's *Wozzeck* is remembered by some as a classic piece of scene-stealing by a minor character. As if this weren't enough to satisfy his musical curiosity, he had already begun his long-standing association with Bernard Robinson's Music Camp at which he conducted many rarities over the years (such as Ethel Smyth's Mass in D, Taneyev's Symphony in C minor, works by his former RAM pupil Christopher Steel) as well as several major works of his revered Josquin.

In 1951 came a major breakthrough as a composer with the première of his first Symphony at the Cheltenham Festival under Sir John Barbirolli, and many further performances followed in the next few years. At this point John gave up his job at Covent Garden, taking part-time teaching jobs at Morley College, the Academy and, later (in 1962) St Paul's Girls' School. My own personal friendship with John dates his very first day at the Academy in September 1956, when I happened to be the first student to walk through his door. 'Harmony', as it was blandly labelled, does not begin to describe the richness of musical experience I discovered beyond that door. John took his statutory duties seriously (I still have corrected exercises to show for it) and he told me that he worked through the great treatises on harmony by Schönberg and counterpoint by Taneyev in adult life for his own interest. But I remember feeling slightly embarassed to admit to some of my fellow students that I enjoyed and looked forward to my harmony lessons as they wanly made their way to the fifth floor clutching scraps of hastily completed 'paperwork'. All aspects of music were discussed from jazz to Gregorian chant and a few salient memories linger to underline the freshness of his approach in those days; John pounding through Janáček's *Taras Bulba* from a miniature score (a feat so beyond my capabilities as to defy belief); an elderly neighbouring professor acidly expressing anxiety lest he had disturbed us with his 'keyboard work', as near as he would venture to a complaint at the tornado that had been unleashed on the hallowed (and un-soundproofed) fifth floor.

John eventually dropped his other teaching commitments and devoted more time to the Academy, where successive administrations have had the good sense to deploy his diverse talents in wider areas. His steady output of compositions has not flagged and to date includes five operas, two symphonies, three concertos, several large-scale choral works as well as numerous occasional pieces where imagination and facility combine in impressive harmony. Like all composers, he has a special fondness for certain works, and among these he cites the choral works *The Ballad of the White Horse* and the *Herrick Cantata* and the unaccompanied motet *A Latter Day Athenian Speaks.* I myself have particularly enjoyed the operas *The Moon and Sixpence* and *Tobermory* (commissioned for the opening of the Sir Jack Lyons Theatre) and his recent second Symphony—of euphonious charm but packed with incident. His attitude to the performance of his works is in marked contrast to the defensive special pleading of some composers; he takes the philosophical view that a composer is fortunate to secure a decent performance of anything, given the richness of the accumulated legacy of the past with which he must compete.

John was awarded the CBE in 1976 for services to music, and this will have reflected not only his achievements as composer and teacher but also his efforts on behalf of the Composers' Guild of Great Britain (of which he is a past chairman) and the

Performing Right Society (on whose council he has sat for twenty years, currently as deputy-chairman). So as he retires from the Academy, John will be relinquishing only a fraction of his professional life. We wish every success and happiness to him and his wife Jane, a gracious and perfect foil to this extravagant character, in the years and opus 200s that lie ahead.

Women in music

(A lecture given in the RAM on 1 November 1985)

Kyla Greenbaum

When I started work on this subject I discovered that I had a real problem getting the data together. For instance, to discuss women composers (and that is the subject I want to talk about mainly) I looked in the conventional history of music. I found that they were barely mentioned and if they were it was often as wives, sisters or daughters: Clara, the wife of Robert Schumann, Nannerl, the sister of Mozart, Fanny Mendelssohn, Francesca Caccini, and so on.

A few, mostly anonymous, ladies in Italy in the sixteenth century who wrote church music merit a line, and the more prominent figures of the turn of the century such as Cécile Chaminade, Ethel Smyth, Germaine Tailleferre and Lili Boulanger are listed. More optimistically, I turned to the books on contemporary music, only to discover a similar situation. There was scarcely any mention of women composers, although there are in this century many distinguished ones: composers such as Priaulx Rainier, Elizabeth Lutyens, Elizabeth Maconchy, Phyllis Tate and Thea Musgrave, to name but a few English ones. I had to look in an American book published in 1980 to find a more comprehensive account of women composers in Europe. Perhaps, however, it is well known that Anne Boleyn, Mary Queen of Scots, Marie Antoinette and Catherine the Great of Russia wrote music. I was mistaken in thinking that all royal composers were male. Of course, there have been for a long time a minority of first-rate women singers and instrumentalists whose careers are well documented, especially those of the singers.

Today, women musicians are still a minority in the field of performing and composition. The few statistics I managed to get bear this out. The Musicians' Union, for example, has 37,637 men and 5,592 women in its membership. In the opinion of the General Secretary, women tended to stick to woodwind and strings and more of them went into teaching. Figures were not obtainable from the Performing Right Society but the Composers' Guild had 460 men and 31 women members. I find these figures disconcerting as I find women students outnumber men in the music colleges. I do not have any figures for Administrators.

Perhaps it is a question of confidence. The opportunities are there but the barriers, both internal and external, are formidable. Numbers may be important in some respects but quality is more so and I believe quality depends quite a lot on confidence. It would be encouraging, for example, if women could claim ancestors (spiritual ancestors if you like) among the great composers of the past. Although, if we look hard we can find women from the time of Sappho who did write music, it must be acknowledged that in the great flowering of western music women have not had any really distinguished place among the composers, the innovators, or the theorists and philosophers. Studying history, we learn about Pythagoras, Aristoxenus, St Augustine, Rameau and so on down to Schönberg and Boulez *et al.*

I think it is worth stating the obvious reasons why women composers, innovators and theorists are absent among the élite of

musical history. Music embraces a good deal of science as, for example, number and proportion, acoustics, knowledge of instruments, notation systems, etc. The study of these subjects was controlled mainly by the Church from its early days right through the middle ages, its influence stretching into the eighteenth century and beyond. The Augustinian system of edication included music with arithmetic, geometry and astronomy, the four being regarded as the highest disciplines. Women were excluded from this education. The Church was the seed-bed from the unique development of the great structural forms of western music but there was no way that women could attempt to match the attainment of men. Even as performers, women were excluded. 'Yet your women keep silence in the church for it is not permitted for them to speak', said St Paul. And, not only in the churches, but also in the realm of the popular arts. For a long time women were also forbidden to sing and dance in public. There was too, of course, the inescapable preoccupation with child-bearing and child-rearing. In these practical ways, the dice were loaded against women and it took them a long time to make a dent in what was an entirely male dominated culture. But, as has been said, by the end of the nineteenth century there were many great women performers and a few not undistinguished composers.

Now, in the latter half of the twentieth century, there seem to be as many opportunities for women composers as there are for interpreters. And, amidst the babel of tongues which is the immense diversity of styles and idioms in twentieth-century music, there are many feminine voices. It would seem that there is no discrimination and, therefore, no problem. Yet in relation to the lack of spiritual ancestors, there must be the question of what model of form, or forms, can women find relevant to them when creating a musical work? It has been said after all that 'the experience of girls born into a male world may be traumatic over and above their individual experience. They may recognise how alien that world is to their female propensities' (Janice Wetzel, 1984). This may be an overstatement but it bears thinking about with regard to the search for an authentic voice, one which is not imitative.

Yet women have other musical ancestors belonging to a more common mould. Millions of women throughout history have been part of the folk culture of the world. They have always sung and sometimes made the folksongs. Most importantly, they have made and sung lullabies. Today, at any rate in Europe, not many women sing lullabies and there is no body of contemporary lullabies. Those we have all come from a past aural tradition. A lullaby might be considered a trivial form of expression, yet it is less trivial in some ways than a folk song. The woman's voice is the first human sound that an infant pays attention to and he or she has an inbuilt preference for that higher register. By singing to their babies, women have often provided the earliest piece of musical education and experience. The lullaby is sung to get the child to sleep. It consoles and reassures the infant. Sleep, after all, is separation. It used to be called 'Little Brother Death'. The twin duties in classical mythology were Hypnos and Thanatos, and separation for a small child is existential death. The lullaby, like all effective music, suppresses 'real' time. That is to say it suppresses the awareness of time passing and so the awareness of the onset of sleep. It reassures the infant and affirms survival. It has, therefore, a biological value. For the woman, it is also a way of

expressing her feelings about the world, or her husband, or her life in a situation where no one would pay much attention and, therefore, she would not be censured. This is clear when we look at the words. Very often, they are completely at variance with the melody. They can be angry or sad, threatening or seductive, hurtful or frightening, and this is true across the cultures in every language. Yet the rhythm and melody will always console and the baby can't understand the words. An obvious example of this dichotomy is, of course, the well-known 'Rock-a-bye-baby'. In the few collections we have, there is an immense variety of expression, both musical and verbal.

There cannot be many women making lullabies today, nor do they seem to fit with our technological age. Certainly, they are simple structures and cannot be elevated to extended art forms. But as evidence that in the past many women could and did make music in a way unique to them, the lullabies should be remembered. It may be true that, as Jean Harroven says in *The Origins of Rhymes, Songs and Sayings,* 'In the beginning was the lullaby, which must be considered as the germ of song'.

In modern music there is a whole field of experimentation open to women. There are no rigid aesthetic criteria, and for the first time in the history of music they can search for and establish an aesthetic—a form or forms which will most aptly express their own unique aspirations. Western music is no longer dominated by the concept of linear time, a concept defined by Francis Bacon in 1602 in his book *The Masculine Birth of Time*. There is no space here to elaborate on this complex subject, but one can simply remark that women's perception of time is cyclic. That perception reflects her biological self and it can inform her artistic expression in extended forms as it did in the miniature form of the lullaby. Here, too, is a reason for women to feel more confident in the power of the 'feminine principal' as a creative force. And then there are many exciting women composers already grappling with the complexities of modern aesthetics—yet they are hardly mentioned in the text books.

Luisa Berra

L Gurney Parrott

During my tenure of office as Secretary of the RAM it was, of course, routine for me to engage staff. Way back in 1942, half-way through the war, it was a good day for me when I interviewed an attractive and well qualified young lady and engaged her as my personal secretary—Luisa. I soon found her to be not only very courteous and efficient, but very loyal and discreet. From the beginning until my retirement in 1955 she was a source of great comfort and support, especially during the war years. She and her husband Charles became great friends of mine over the years, a friendship I value deeply. Since my day, Luisa has worked for three of my successors with great loyalty. She is not only a devoted worker but really loves the institution she has served so well, becoming Administrative Services Manager and being elected Hon ARAM in 1975. I am immensely grateful for all the help and friendship which she and her husband have maintained over forty years. 'Tempus' really does 'fugit', and I can hardly believe that the time for retirement has come for her. That she have many years of happy retirement is, I am sure, the wish of the many friends she has made.

Obituary

Iris du Pré
1914–85

Hilary and Christopher Finzi

The death of Iris du Pré in September last year will mean a keenly felt loss by her family, friends, colleagues and pupils.

Born (as Iris Greep) in Plymouth in 1914 she showed early musical gifts, as was noticed by Granville Bantock when he adjudicated there. She won an open scholarship to the London School of Dalcroze Eurythmics in 1932, and after completing the three-year course in two years, was awarded a scholarship to the Academy, where she studied the piano with Eric Grant and composition with Theodore Holland. During her five years there she won numerous awards and prizes including the Bach and Beethoven Scholarship, the Challen Gold Medal for piano, the RAM Club Prize for piano, the Janet Duff Greet Prize for composition, and the highest wards of the RAM for piano, composition, harmony and aural training. At the same time she supported herself by teaching, playing and broadcasting. Much of her teaching during this period was as a deputy professor at the RAM with advanced pupils, often standing in for professors who were away for prolonged periods. In 1939 she won yet another scholarship, to study in Poland with Egon Petri, where she stayed for three months before being forced to return by the outbreak of war.

She married Derek du Pré in 1940, and despite the difficulties of war and the commencement of a family she continued teaching and playing. Naturally she encouraged her own three children, and it was her infectious enthusiasm, her ability to communicate with the young and to draw out painlessly their musical gifts, that enabled her to produce such remarkable results in her teaching. Hilary and Jacqueline were testament to this ability, having secure techniques at an early age, without any loss of childish enthusiasm. The subsequent development of Jacqueline's career took an increasing amount of Iris's time and she accompanied her on the piano for all her early recitals, which meant extensive travels both at home and abroad. Yet she still managed to maintain a considerable number of private pupils during this period.

With her children's marriages she had more time to devote to teaching and was persuaded by Lenore Reynell to take some musical classes at Apsley Grammar School. She decided that instead of doing O-level music with them, they would write an opera. A member of the staff wrote the libretto based on a Russian fairly tale and Iris then gave the class of twelve 13–14 year olds the gipsy scale. Based on this they composed an entire opera for soloists, chorus and full orchestra. It took eighteen months to complete it. There were three performances and the audience came from all over England. It was a famous success and won national acclaim.

Her later years were marred by the tragic illness of Jacqueline and the increasing disability of her husband Derek, but this never prevented her from continuing a full-time schedule of teaching and training music, both professional and amateur. Indeed, even during the last months of her own fatal illness she gave every ounce of her surplus energy to her pupils and was giving lessons until a few days before her death.

It was this enthusiasm combined with her own musical fluency that made her such a fine teacher, especially of the young. Her own insistence on technical security and proficiency was never lost for a moment, but was always subservient to the enjoyment and understanding of the music itself.

Charles Gregory 1907–85

James Brown

With the sudden death of Charles Gregory at his home in Mousehole, Cornwall, on 28 November at the age of seventy-eight, the music profession has lost one of its most valued members.

Charles, whose father was a member of the Band of the First Life Guards and a well-known horn player in London, started his musical career at the London College for Choristers in Paddington. The Choristers were also part of the Westminster Abbey Special Choir and a very high standard was expected from them. A small group of them was taken by one of the masters to the Royal Opera House, Covent Garden to sing off-stage sections of *Parsifal.* It was during one of these performances that young Charles had his first glimpse of Sir Thomas Beecham, dressed in an Inverness coat as he strolled across the stage on his way to the orchestra pit to begin the next Act. The year was 1919.

Under his father's influence Charles studied the horn and was accepted as an apprentice musician in the Central Band of the RAF at Uxbridge, where he remained for a number of years. During his time in the RAF he won a Scholarship to the Royal College of Music where he studied the horn under Frank Probyn ('the Major') and gradually extended his musical experience by becoming involved in professional music in London. Charles was invited to join the London Symphony Orchestra in 1931 as fourth horn, and during this time he was principally involved in the introduction of the rotary valve horn into British orchestras and four Alexander double horns were imported from Mainz in Germany. Prior to this time, the piston French horn with interchangeable crooks was the vogue.

In the autumn of 1932 Beecham formed the London Philharmonic Orchestra and invited Charles to join the horn section. He began to play with the newly formed orchestra towards the end of the year and shortly afterwards was appointed principal horn—the position he held until being invited by Sir Eugene Goossens to become the first horn of the ABC Symphony Orchestra in Sydney in 1948. During his LPO days Charles had the reputation of being one of Britain's finest players. Many records are still available of the LPO under Beecham giving exciting performances during that era and demonstrating the world-class quality of players in the orchestra. The Grand Opera seasons at Covent Garden, where another instrumental inovation took place, the introduction of Wagner tubas (again made by Alexander) into the orchestra, fifty years or more after Wagner had composed the music and designed these instruments for special effects in his *Ring* cycle. Prior to this the tenor tuba had always been used in London productions. These tenor tubas are in the RAM instrument store to this day!

Charles had special memories of the famous tenor Lauritz Melchior in his rôle as Siegfried: '. . . this generous artist never forgot my presence, tucked away in a dark corner of the stage among the arc lights, awaiting the distant orchestra in the pit to draw slowly to a halt, leaving the stage to Siegfried, the Dragon and myself to supply the sounds of the challenging horn call . . .'.

At the outbreak of the Second World War in 1939 sponsors and financial backers disappeared from the scene and the future of the LPO was in jeopardy. Beecham himself had left for the United States and the players formed themselves into a committee in an endeavour to save London's superior orchestra. The Committee were Charles Gregory (Chairman), Jack Alexandra, Francis Bradley, Reginald Morley (Leader) and Thomas Russell (Secretary). As we all know, they succeeded in a spectacular manner and toured the length and breadth of the country, giving concerts in city halls, theatres, factory canteens, churches and aircraft hangars, with the best conductors and soloists available. I can well remember the excitement generated by the visit of the LPO to Glasgow, where I was a student: Eileen Joyce the soloist, Fistoulari conducting and Charles playing magnificently in the slow movement of Tchaikofsky's fifth Symphony.

I first met and played with Charles in the Royal Albert Hall in 1948, shortly before he left for Australia with his wife Beatrice and their young son Charles. The next meeting was when I joined the Royal Opera House in 1951. Charles had just returned from Sydney and he re-entered London's musical scene on a freelance basis as principal at Covent Garden. Both he and the other principal, Edmund Chapman, taught me so much about playing and orchestral life, advice I have never forgetten and have always appreciated. Charles was always in demand for recording and film sessions and also at this time running his own concert agency. In 1953 he became Manager of the Boyd Neel Orchestra and on the death of Aubrey Brain in 1955 took his place as senior professor of horn at the Academy (where he had taught since 1942), a position he held until he invited me to take over his teaching in January 1966. He had just been appointed as General Manager to help the Royal Philharmonic Orchestra survive during a very difficult period. With his experience of the LPO and Boyd Neel orchestra his presence was invaluable. As Chairman of the RPO I found him a most kindly, generous and calming influence in the desperate circumstances of that period. He lived, worked and thought RPO problems twenty-four hours a day. He succeeded in the process of survival for the orchestra and was elected as an Honorary Life Member of the RPO in 1976.

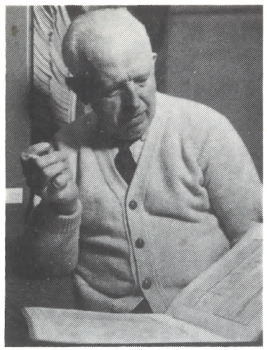
In 1965 Charles moved from London to the beautiful Lamorna Valley in Cornwall where, retiring from his professional musical life, he and Beatrice successfully ran a country house hotel—quickly becoming known for its cuisine and cellar. In 1971 there followed a peaceful and happy retirement in Mousehole, where he continued to give valued musical advice, guidance and inspiration to many young people who needed his help.

Charles was a big man with a quiet strength and a reassuring, gentle serenity which I and all my colleagues who knew him will miss, but remember and cherish, as will all his many pupils.

Rae Jenkins 1903–1985

Gerald Barnes

Rae Jenkins, who died at his home in Grantown-on-Spey, Morayshire on 29 March 1985, was born (Henry Horatio Jenkins) at Ammanford, Carmarthenshire, the son of a miner. He is said to have received a violin when he was four from his grandfather and to have had his first lessons from a miner. At eleven he was leader at a local theatre, but at fourteen he went to work as a 'doorboy' in the pit—studying harmony by the light of his miner's lamp in the intervals of his work. He eventually managed to persuade his parents to allow him to study music and subsequently became a student at the RAM, where he worked in the orchestral classes with Sir Henry Wood and with Hans Wesseley for violin and Lionel Tertis for viola. When he was eighteen and still a student, Sir Henry engaged him as a violinist in the Queen's Hall Orchestra, and by 1929 he was Leader and Sub-Conductor of the Folkestone Municipal Orchestra. His first



broadcast was a year later in Reginald King's Orchestra—accompanying six canaries in an 'In Town Tonight' item. Further broadcasts of all types of music followed, with Rae directing ensembles of varying sizes, and during this period he made a special study of gipsy music. He joined the BBC Light Music pool in 1939 and became Conductor of the BBC Midland Light Orchestra in 1942. He took over the BBC Variety Orchestra in 1946 from Charles Shadwell and his voice would then often be heard on Tommy Handley's 'ITMA' programme for which he provided the music. In 1950, he was appointed to the BBC Welsh Orchestra, where he remained until his retirement in 1965 and then long beyond as their guest until quite recent years. He did, of course, also appear as guest conductor with the Hallé and Royal Liverpool Philharmonic Orchestras and worked abroad with others in Germany and Holland.

I suppose he was generally regarded as one of the most famous and respected of Welsh musicians and it must not be forgotten that, in addition to his work as an executant, he was also active as a composer and arranger of orchestral music. He was in frequent demand as a choral conductor in his own native country and from 1959 to 1977 also worked as conductor of the Wembley Philharmonic Society, where he was held in high esteem by past and present members. His interest in the brass band fraternity led him to accept an invitation by the Coal Industry Social Welfare Organisation to conduct their annual festival in the City Hall, Sheffield. Each year three colliery bands and twelve miners' choirs had to be put through their paces and that was always a joy for him. He remained their musical director for twenty-one years until he was seventy-seven.

He was a MBE and a FRAM, but although he was highly respected as a conductor and musician it may be said that he never seemed to get the true acclaim that he so richly deserved, nor did his endeavours receive sufficient praise, for his history was indeed remarkable. His London home was in Mill Hill but in his last years his passion for fishing took him to the Scottish Highlands, where he ended his days. Our sympathy goes to his wife Miriam, herself an accomplished musician, who survives him.

W Graham Wallace 1893–1985

Sir Thomas Armstrong

Graham Wallace, who died on 20 May 1985, should not be forgotten in the Royal Academy of Music, whose survival he helped to safeguard during critical times after the Second World War. It was in 1949 that he came into the Committee of Management, introduced by Moir Carnegie, Treasurer at the time, who had begun to feel that the demands of the post were too much for him. Within a few months responsibility had passed to Wallace.

That responsibility was a heavy one, for the Academy had not recovered from the ravages of war, and a great deal of rehabilitation was necessary, for which the resources of the Academy were quite inadequate. Strict economy in daily management had to be practised if insolvency was to be avoided: every penny had to be counted, and every proposed expenditure scrutinised. Borrowing, in those days, was considered irresponsible: what one could not pay for one could not have. Accounts at the end of the year must be, by hook or by crook, in the black, and no doubt this was a prudent policy; but the

From the portrait by Joyce Butter

restraints that it imposed were irksome to those who wished to expand the activities of the Academy, and it was fortunate that Wallace was flexible enough to control expenditure without altogether stifling initiative.

A life-long and devoted amateur, Wallace had made his début in music as a schoolboy percussionist in the orchestra of Dulwich College. By profession an accountant, he had held commissioned rank in two world wars and had gained considerable experience of men and affairs. Severe as an economist, he was generous and warm-hearted as a man.

It is not generally realised today how difficult conditions were at that time for the music colleges. Support from public sources, when at last it began to trickle through, was grudging and minimal, and there were limits to what could be found by increase of fees; in the circumstances it is remarkable that Wallace was able to raise resources for so many projects and improvements.

To begin with, the building itself was brought into good condition—a very big undertaking, after years of neglect. The Duke's Hall was re-seated and re-decorated. The organ was repaired and cleaned, and a new practice-organ was installed. The Academy's first harpsichord was bought, and a Bösendorfer concert grand, which nobody wanted to use because it wasn't labelled 'Steinway'. The teaching-rooms were re-decorated and given curtains. Expensive new lighting and other equipment was provided for that small but delightful little Theatre where Myers Foggin presided over so many memorable performances. Most important of all, perhaps, Wallace found money for a new Library, of which we are all proud.

Wallace would have been quick to admit that he couldn't have done what he did without the ready co-operation of a remarkable team of men and women who were working in the Academy at that time. Stanley Creber, the Secretary, was to some extent a protégé of Wallace's, and supported him unquestioningly. Mr Stock devotedly sustained and extended the facilities of the Library in those dark underground caverns where he had to work, after the Academy, for financial reasons, was obliged to vacate the premises next door to the main building—premises now occupied by the Distillers. Mr Bednarz, Mr Smaldon, Milly, Rose Armstrong in the Canteen, and many others worked unselfishly in conditions that would not now be considered acceptable. They did not confine themselves to what was 'in the contract'. What trouble Len Smaldon took to see that the conductor's chair which Henry Wood liked so much was available for him whenever and wherever he wanted it! To serve Sir Henry, to serve the Academy, was a source of pride, which gave to the work of these devoted people a quality that had no small effect on the students.

And this was true of Wallace himself. As I think of him now I realise that what he gave to the Academy, important as it was, signified less than what the Academy gave to him. Coming from a world of board meetings and balance sheets into a world of music, he found himself, to his surprise, a colleague of Clarry Raybould and John Barbirolli, of Harold Craxton and Norman Allin, of Eva Turner and Olive Groves. He found himself working alongside disinterested music-lovers like Alan Lascelles and Edmund Compton. He made many friends; and membership of the Royal Academy gave him something that he needed, the sense of being, albeit in a modest way, a servant of music and a friend of musicians.

Adrian Cruft

International Who's Who in Music and Musicians' Directory (Melrose Press, Cambridge, £54)

One of the simpler pleasures of musical life which I have enjoyed over the past thirty years has been the serendipitous reading of this work as each edition has appeared. Imagine my anticipated delight therefore as the 1985 version reached me early last year at a time when, having suffered rather severely from the annual influenza epidemic, I was confined to the house whilst completing the now traditional course of antibiotics. Alas, how soon the well-recognised depressive effect of the drugs reoccurred as I dipped into the Tenth's pages and, sometimes in astonishment, sometimes in curiosity, compared it with the information in the Ninth Edition of 1980 and the Seventh of 1975.

True, the Tenth is in larger and clearer type, a fact ever more appreciated as the years take their toll of eyesight, but its 1178 pages contain only 'some 8000 entries', whereas the 960-page Ninth with its much smaller print had 'over 10,000', and the larger and clearer Seventh 'upwards of 12,000 entries' within its 1348 pages.

What names then are missing from the Tenth compared with the Ninth? Let us start with some composers, none of whose careers and/or reputations can be considered to have faltered between 1980 and 1985. Indeed in many cases they have grown considerably. Amongst the British we can no longer find the names of Addison, Arnell, Bennett, Lennox and Michael Berkeley, Birtwistle, Bourgeois, Burgon, Cannon, Connolly, Crosse, Gipps, Glasser, Goehr, Hurd, Joubert, Leighton, Panufnik, Ridout, Rubbra, Tippett or Tomlinson. Malcolm Williamson only appears in the final page list of Masters of the King's/Queen's Music(k). Why indeed are two of the leading Welsh composers—no prizes for guessing which—missing from this *and* the previous edition?

Foreign composers absent this time include Copland, Husa, Ligeti, Lilburn, Lutoslawski, Meale, Messiaen and Penderecki. No longer present are the conductors Barenboim, Andrew or Colin Davis, Meredith Davies, Goodall, Loughran, Maazel, Marriner, Pritchard, Rattle or Sawallisch. Nor this time can we find such performers as Dame Janet Baker, Brian Rayner Cook, Nicholas Danby, John Dankworth and Cleo Laine, Gervase de Peyer, Paul Esswood, Fischer-Dieskau, Amaryllis Fleming, Alan Hacker, John Lill, Angus Morrison, John Ogdon, Felicity Palmer, Manoug Parikian, Sir Peter Pears, Marisa Robles, Phyllis Sellick or Barry Tuckwell. Surely these are all musicians whose names should be carried forward in each edition whether or not they or their publishers or agents 'fill in the forms'. And how many more of importance will I have failed to mention by the end of this article?

We must look for some explanation to the Tenth's Foreword. Here we are told that the Editor of the *last three editions,* 'Adrian Gaster, Mus B, MA(Cantab), ARCM', has retired and the new consultant editor is Douglas M Scott, 'Licentiate of the Trinity College of Music, Associate of the Royal College of Music, Licentiate of the Royal Academy of Music and Licentiate of the Guildhall School of Music (all of London)'. This new spelling-out of the standard diplomas and degrees in an edition which presents, for the first time, biographies in 'unabbreviated and easy-to-read style' is, in this reader's opinion, tedious to read and certainly vastly wasteful of space.

Wasted space is also only too obvious in the repeated entries for Lynden De Young, Noël Goemanne, Harrison Oxley and Janet Price (although for her the second is much more informative, even if she does not tell us her wedding date in either—her husband Adrian Beaumont the composer suggests 25 July). With Peter Mark's double entry we arrive at the puzzles presented by this new piece of information, given for the first time in this edition—the *date* of marriage. When does he celebrate his wedding anniversary? Entry 1 tells us it's on 2 October but entry 2 plumps for 10 February. Mrs Mark (the Scots composer Thea Musgrave) maintains discreet silence in her own paragraph. Come to that, does the critic Denby Richards insist on 29 May, as his entry declares? His pianist wife, Rhondda Gillespie, seems to prefer 19 May.

It's impossible of course to judge an *International Who's Who in Music* from any more than one's own tiny and parochial viewpoint. That agreed, why no paragraph for Eileen Croxford the cellist who, like her husband David Parkhouse the pianist, is *also* a RCM professor and a Music Group of London member? Why is Hilary Macnamara there but not her husband and fellow piano soloist and duettist, Howard Shelley? Why Jane Clark, the harpsichordist, but not *her* husband Stephen Dodgson the composer? All these examples are already there for cross-reference in the text. Other entries, moreover, could have been made on a family basis. Why harpists Marie and Sidonie Goossens but not their younger brother Léon the oboist? Why Colin Matthews but not his brother David, also a composer? Why is only Stephen the organist but not Nicholas Cleobury the conductor listed? Why Julian Lloyd Webber the cellist and not brother Andrew?

Enough, however, of these niggles and quibbles. Most of the main delights of any *Who's Who?* are usually to be found amongst the misprints and especially in the 'Hobbies' Section. I looked in vain for Joseph Horovitz's well-remembered 'writing twelve-tone music' but his name, let alone this declaration, no longer appears, although he still lives happily in London and his non-hobby music is frequently to be heard on radio and TV. Also absent is the Guild's present Chairman, Graham Whettam, who in those two previous editions admitted to enjoying 'Being among hills' as well as 'Good food, cigars & wine'. We may need to be reassured on one or more of these matters. Professor Arthur Hutchings maintains his 'Wine; Women; Song; Opposing planning committees and people who ruin the countryside'; and 'Swimming'. Composer John Mayer has now moved 'Boxing' *after* 'Philosophy'. In a changing world it's a relief to know that RAM professor and PRS Council Deputy Chairman John Gardner's hobbies are still 'Eagrephily and Tesseraphily'. (As a humble member of the junior RCM I am gratified to see how particular the RAM Registrar Robin Golding is. He lists 'Italy—particularly Venice; Wine—particularly claret; repairing furniture—particularly old pianos'. The RAM clarinet professor John Davies lists 'Food; Junk' in that order—do his pupils do the same, I wonder?)

Away from these slopes of Parnassus, Dawn Holder Corp includes 'All the usual sedentary female domestic pursuits' as well as the livelier 'Wondering about jogging'. In the USA the Canadian composer of Spatial Music fame, Henry Brant, collects 'hats, caps, visors, bells, flutes' in California, whilst Fredricka Young assembles 'Artistic Drawings' in South Carolina, Meanwhile the rest of us here, secretly, and often vainly, attempt to collect coin of the realm in the United Kingdom.

Among the very few misprints I spotted, I did however enjoy Malcolm Arnold's address 'Via Fase Music Ltd London'. His publisher so obviously lives near the Italian Hospital in 'Queen Squares'. I would like to listen to David Parkhouse's recordings of Beethoven's Norn Sonata and the Trio by Rauel (whoever he may have been), but most of all I would dearly love to hear in places where they sing (the) John Shirley-Quire.

To sum up then, not the indispensable aid as Roger Wright called the *British Music Yearbook* in his *Composer 84* review, but the luxury of an incomplete though interesting reference book if you can afford the time and, more importantly, the money—see two paragraphs back!

Gareth Morris

Nancy Toff: *The Flute Book* (David & Charles, £25)

This large volume is described as a complete guide for students and performers, with a comprehensive repertoire catalogue; and this is no vain boast. The book consists of three main sections: The Instrument, Performance and The Music. Each of these is a dissertation which is subdivided, with various headings—the whole being completed by a Repertoire Catalogue, Appendices, Bibliography and an Index. Miss Toff's researches must earn enormous admiration for her industry and unflagging enthusiasm for her subject. With an American edition of Roget at her elbow and an army of kind librarians, editors and proof-readers, she has attempted to complete the enormous task of collating all the available information about the history of the flute, its players and their styles, the music composed for it, and the opinions of musicians and flautists (an interesting distinction, as she points out on page 111) over several centuries. By doing this she has succeeded in acquiring a vast amount of knowledge, which one hopes she will be able to retain without reference to her book, but she is often innocently impressed by opinions expressed by artists who ought to know better; nevertheless, her own comments are often wiser than theirs.

A first edition is seldom faultless, and it would be churlish to point out every mistake in such a long thesis, but it is necessary to comment on the ideas of some of the makers and performers who are quoted, and indeed on many of her own. During the last three decades there have been many attempts to improve an instrument which delighted and satisfied fine flautists for a hundred years after Boehm had patented his system: changes have been made in the measurements of the bore and fingerholes, and even in their positions, but few people nowadays derive the satisfaction from their flutes which gave such pride to their predecessors. Today's players are for ever experimenting with different headjoints and flutes, to the delight of the numerous craftsmen who continue to produce new models for the many customers who are unsure of their own playing; but it is to be hoped that there will always be some who realise 'how really well it plays', as Samuel Baron says in his introduction to Boehm's *The Flute and Flute-Playing*. There are many mistaken ideas in the section which gives advice on choosing an instrument. C and B footjoints cannot be interchangeable, because when used with the same flute body, only one of them will produce correct intonation, in spite of the argument expressed by the famous maker Verne Q Powell in 1956; I was indeed shocked to discover, when we met in 1954, that he supplied identical bodies for either instrument. The author gives a few examples of the appearance of low B in orchestral works but is wrong in stating that there is one in the overture to *William Tell*—and students should not be impressed by Mr Arthur Benade's suggestions for testing new instruments.

Miss Toff has made an exhaustive study of the flute's history: although brief, her chapter on the subject contains a great deal of useful information and is surprisingly comprehensive, but it is curious that she has not mentioned the extraordinary rivalry between Captain Gordon and Boehm which ended with the Captain's death in a lunatic asylum after throwing his flute into the Lake of Geneva—and by the way, the eighteenth-century flautist Lewis Granom was never known as 'Lew' on this side of the Atlantic.

In discussing Tone, Intonation, Vibrato and Technique the author quotes flautists ancient and modern. Few of their ideas are profound, because great musicians don't often choose the flute, but it is interesting to have the views of Taffanel, Gaubert and Barrère on Vibrato. I remember being highly impressed by Kincaid's comments on this subject when I had a delightful meal with him in New York in 1954: as a pupil of Barrère he deplored the style of French flautists at that time, saying 'It's not the sound for which Debussy and Ravel composed their music', as he refilled my glass. It is indeed disappointing that there is no mention in the book of M Fernand Dufrène, the most distinguished living custodian of the French Classical tradition. On Technique Miss Toff is often more sound than her advisers: it is high time that American and French players took her advice with regard to the B flat thumb key, but it is strange that she appears to encourage the use of alternative fingerings in unnecessary places, and the 'Fingering Tricks' on page 140 are unworthy of such a knowledgeable writer; no educated flautist would indulge in such vulgarities.

Miss Toff, who is sometimes pleasantly naïve in her thoughts, probably hasn't taken all the contributions of her British correspondents too seriously. Mr William Bennett's way of starting Debussy's *L'après-midi* by putting his tongue out, withdrawing it, and then blowing into the flute with the syllable AW, would not be to the taste of M Altès, and is decidedly not to mine; and it is sad to read that Mr Trevor Wye airily dismisses 'the traditional English flute tone' as resembling the typical British weather forecast: 'Heavy rain with occasional showers and thick fog with mist patches'. He is not old enough to remember the vividly musical sound of Robert Murchie's playing: 'He was the toast of Paris when he played in *Daphnis et Chloé*', said M René Rateau when we dined together there twenty years ago. The author mistakenly thinks I succeeded Murchie in the Philharmonia Orchestra, founded after his career had ended, but I inherited his wooden Rudall Carte flute, with the thinned headjoint which she imagines was my choice alone. No leading British flautist of this century used a thick one, although the only advantage of the other is a more elegant balance; the sound and its production remain the same, and the use of a thinner one is no compromise.

Notwithstanding these and other strictures this book is useful and interesting. The repertoire catalogue is copious, and more accurate than the references to music in the main part of the volume. Miss Toff's belief that Debussy's *faune* is a feminine creature (*'une faune'*) perhaps explains her feeling that the sound of the opening of that masterpiece should be 'ethereal'; I suggest that Mallarmé had rather different thoughts.

Although the fingering chart doesn't include trills, and the

scale of C harmonic minor on page 129 is written as melodic, this massive *Flute Book* has much to commend it and will no doubt be a valuable asset to many libraries.

George Biddlecombe

Peter Williams (ed): *Bach, Handel, Scarlatti: Tercentenary Essays* (CUP, £27.50)

In one sense it was inevitable that this commemorative volume would be uneven. Patterns of musicological work are partly responsible. In contrast to the attention hitherto given to Bach, Winton Dean has, sadly, to refer to Handel scholarship as 'a grossly neglected area, not least in Britain, which should have taken the lead' (p 75). Advocates of Scarlatti have had even more cause for complaint, and they will gain little solace here. Four essays discuss aspects of his work in comparative fashion, but this does not guarantee equality of treatment. The subject of David Fuller's essay, for example—'The "Dotted Style" in Bach, Handel, and Scarlatti'—allows, by its very nature, little scope for Scarlatti. Indeed, in his penultimate paragraph Fuller admits that 'but for his birthday he might not be in this essay at all' (p 117). Further, the only article to deal solely with Scarlatti, as opposed to five concerned with Bach and four with Handel, is also the shortest. It would be unfair to expect the editor and press to overturn long-established senses of priority, but it must be said that Scarlatti's position seems slightly artificial—more that of a guest invited reluctantly to a birthday party than one in whose honour it is given.

The other types of unevenness to which such collections of essays are prone—unequal quality of contributions, and a lack of coherence where the subject-matter requires it—have not been avoided. Two of the four Handel articles deal with the composer's connection with Cannons. This concentration on a single phase of a composer's creative life would be appropriate as a subject for discussion at a conference, where differing interpretations could illuminate a selected scholarly topic; but the narrowness of focus is out of place here. The need for a firmer editorial hand is evident in other ways. Alongside Graydon Beek's study of 'Handel and Music for the Earl of Carnavon', Gerald Hendrie's survey of the Chandos and associated anthems appears lightweight; and the palpable *animus* concerning a separate commercial undertaking that has delayed publishing his edition of the anthems (p 149) should be have excluded. Of the remaining articles on Handel, Winton Dean's study of 'Handel's Early London Copyists' calls for special note. Here are all the professionalism, the enthusiasm, the stylishness of the doyen of English Handelian scholars, who identifies scribes in terms that manage to combine a schoolmaster's report and police description: RM1 (by which *siglum* one copyist is known) was 'a graphological freak . . . When he tries hard he can be reasonably neat, for example at the start of long jobs like the Manchester *Amadigi* and the RM *Teseo*; but the cloven hoof begins to show before long'—an accusation amply supported by examples of 'some of the wilder fantasies of this Protean clefomaniac' (pp 86–92). Particularly if one still has in mind Peter Williams's preface, with its lapses into unclear thinking and a literary style that is spattered with 'end-result' and other witches' brews, Dean's essay comes as a welcome relief.

Exuberantly virtuosic prose is not, of course, the only criterion of a good article. Paul Brainard's comparison of Handel's and Bach's reworkings and uses of ritornello passages is a case in point. Brainard's work allies perceptive comment with a degree of

care that is lacking in Alfred Mann's study of the two composers seen as teachers of thorough bass, where one encounters basic errors in realising figured-bass numerals (Ex 3, p 248). The essays dealing with performance are largely concerned with keyboard instruments, such as Mark Lindley's discussion of fingerings in 'Keyboard Technique and Articulation: Evidence for the Performance Practices of Bach, Handel and Scarlatti', but Robert L Marshall's study of Bach's tempo and dynamic markings reveals several points that will be of more general interest. Marshall explains, for instance, Bach's use of *pp* to indicate not *pianissimo* but *più piano*, citing as evidence some of the 1736 performing parts of the *St Matthew Passion* in which Bach marked the sequence of dynamics *piano—pp—pianissimo.* Work of this quality would be welcome under any circumstances, tercentenary or not.

Alice H Hanson: *Musical Life in Biedermeier Vienna* (CUP, £25)

This is an example of a type of study that can barely be called new, and yet is still sparsely represented: an enquiry into the relationship between musical and social life. If pressed, one would categorise Hanson's book as a social, rather than musical, history, but it adds much to our knowledge of the circumstances in which music was composed and performed.

Hanson uses the term 'Biedermeier', coined in the 1850s, not with its usual derogatory overtones of bourgeois complacency but to refer generally to the first third of the nineteenth century. She opens her study with a broad summary of Viennese life at the beginning of the period, and follows this with more detailed chapters on the relationship of musicians and the police, music for the theatre, concerts, salons, religious and military music, and popular music. It is a combination of *foci* that puts familiar names—Beethoven and Schubert come immediately to mind—into an unfamiliar and interesting context. The allocation of a complete chapter to the rôle of various branches of the police in the cultural and artistic life of the period was a wise decision: it establishes the atmosphere of the city, quickly dispelling any impressions of a milieu in which cosy complacency and glittering aristocracy co-existed in endless contentment. Life in Vienna was coloured by the political unease that troubled many a court, capital, and state in post-Revolutionary Europe. Censorship, on political or other grounds, was not, of course, limited to Vienna; but the activities of the secret police could reach almost Orwellian proportions. Precise information on any secret force must, by definition, be inaccessible to the contemporary observer and elusive for the historian, but there is plentiful evidence of the Viennese force's vigilance, whether it be the regular intercepting of post from abroad (p 51), or the police raid on a group of young men that resulted in Schubert's name appearing on police files (pp 55–56). An unfavourable record could jeopardise a promising career, since many lucrative posts—at court, in two of the city's five theatres, and in large churches—were controlled by the state.

The remaining chapters hold equal interest. Hanson includes matters such as Beethoven's ineptness in arranging a concert (by contrast, Paganini was a master of this craft), the increasingly vitiated aristocratic salons, and the waltz's rise to popularity. Hanson's information on incomes is especially interesting. It clearly reflects the importance of opera. Leading singers earned more than twice as much as a court *Kapellmeister* of ten years' experience, and a singing master at a conservatoire earned far

more than his colleagues on the staff—more, indeed, than a female singing teacher. At the other end of the spectrum was the street musician, immortalised by Schubert in the final song of *Winterreise.*

All this is presented with clear documentary evidence. It is the very interest of the picture Hanson paints that makes one regret the small scale of her book. Less than two hundred pages of text is insufficient, and frequently one wishes an aspect of the discussion had been expanded. There is one other point to make. This concerns the language in which the book is written. In a recent issue of an American musicological journal, an American pleaded the cause of American English versus English. Whatever the logic of his argument, there can be no justification for an English university press's allowing not only American spellings but also the ungainly literary style that too often mars Hanson's account.

On Friday 1 November, Tommy Steele rehearsed the RAM Symphony Orchestra in the Duke's Hall in his symphonic poem on the life of Picasso, A Portrait of Pablo, *arranged by Michael Reed and orchestrated by Robert Stewart, in preparation for a Gala Concert at the Barbican Centre on Wednesday 6 November, in aid of the St Paul's Cathedral Choir School Foundation. He is seen here (with Michael Reed on his right and the Leader, Peter Sheppard, on his left) at the end of the rehearsal* Photograph by Suzie E Maeder

Notes about Members and others

Alan Bush was eighty-five on 22 December, and the event was celebrated on 10 January by a concert at the Queen Elizabeth Hall mounted by Sinfonietta Productions Ltd. The programme included *Dialectic,* Op 15 for string quartet (1929), *Voices of the Prophets,* Op 41 for tenor and piano (1953), the piano Quintet, Op 104 (1984), *Relinquishment,* Op 11 (1928) and *Six Short Pieces,* Op 99 (1984), both for solo piano, and *The Winter Journey,* Op 29 for soprano, baritone, chorus, string quintet and harp (1946). The performers were: Judith Rees soprano), Philip Langridge (tenor), Peter Savidge (baritone), John Bingham (piano), Lionel Friend (piano), the Medici String Quartet (Paul Robertson, David Matthews, Ivo-Jan van der Werff and Anthony Lewis), Christopher van Kampen (cello), Helen Tunstall (harp), the London Sinfonietta Chorus, conducted by Terry Edwards—

and the composer himself in the pieces for solo piano. Two days later the Arts Council's documentary film *Alan Bush: A Life,* written and directed by Anna Ambrose and first seen in 1983, was shown on television.

The Vivian Langrish Memorial Trust's first recital was given in the Wigmore Hall on 19 November by Jonathan Plowright.

José Feghali, who won the Gold Medal in the 1985 Van Cliburn International Piano Competition, gave a recital in Carnegie Hall, New York, on 19 October.

The Cummings String Trio (Diana Cummings, Luciano Iorio and Geoffrey Thomas) gave a tenth-anniversary concert in the Purcell Room on 16 October.

David Johnston, accompanied by Keith Swallow, and with the Alberni Quartet, gave a recital in the Wigmore Hall on 10 December.

Elizabeth Woollett sang Papagena in Opera North's revival of Mozart's *The Magic Flute,* conducted by Martin Fischer-Dieskau in Leeds on 20 September.

Peter Gould, organist of Derby Cathedral, has recently recorded music on both the cathedral's organs (neither of which has been recorded commercially before) for Priory Records.

Christopher Marwood won the 1986 Muriel Taylor Award of £1,000 for further advanced study.

The centenary of Benjamin Dale (*b* 17 July 1885) was celebrated on 21 November by a concert in the Duke's Hall, in which Bridget Carey and Joanne Rutt played the *Romance* for viola and piano; Susan Parry, with Rebecca Lodge and Alan Wileman, sang two songs from *Twelfth Night* with piano and viola; and Christopher Foreman played the *Variations* from the piano Sonata in D minor.

David Owen Norris gave a piano recital in St John's, Smith Square on 2 October, which included London premières of works by Schubert/Liszt (*Winterreise*), Robert Walker and Nigel Butterley.

Roderick Elms has recorded organ music by Percy Whitlock on Libra LRS138; a second disc will follow.

Philip Fowke gave a recital (Beethoven, Schumann, Ravel and Chopin) in the Wigmore Hall on 31 October.

James Dick gave a recital (Vivaldi/Bach, Weber, Babajanian, Bach and Beethoven) in the Queen Elizabeth Hall on 3 October.

A Memorial Concert for Rae Jenkins (1903–85) was given on 25 October in Brent Town Hall, Wembley on 25 October, at which Mendelssohn's *Elijah* was performed by the Wembley Philharmonic Society and the Thiman Orchestra (Leader Maurice Isaacs, organist Alan Harverson) conducted by Gerald Barnes; the soloists were Jean Knibbs, Janet O'Shea, David Johnston and Norman Tattersall.

Appointment

Director
Jane Glover, MA, D Phil (Oxon)

Distinctions

OBE
Quintin Ballardie, ARAM

Hon MA (Oxon)
Christopher Morris, FRAM

Ph D (Lond)
Simon Harris, MA, B Mus (Oxon), Hon RAM

D Mus (Keele)
Sir Michael Tippett, OM, CH, CBE, Hon D Mus (Oxon, Dublin, Leeds, Lond), Hon Mus D (Cantab), D Univ (York), Hon D Litt (Warwick), Hon RAM, FRCM

M Mus (Keele)
Roger Bigley, Hon M Mus (Sheffield), ARAM
Peter Cropper, Hon MA (Manchester), Hon M Mus (Sheffield), ARAM
Bernard Gregor-Smith, Hon M Mus (Sheffield), ARAM

Ph D (Wales)
Graham Elliott, MA (Wales), B Mus (Lond), ARAM, FRCO, FTCL, FLCM

FRCM
Eric Fenby, OBE, Hon D Mus (Jacksonville), Hon D Litt (Warwick), Hon D Litt (Bradford), Hon RAM

Births

Gould: to Peter and Dorothy Gould (*née* Rivers), a daughter, Anna Helen, 14 August 1985
Pringle: to Stephen and Mariette Pringle (*née* Richter), a son, John Wynand, 9 August 1985

Marriages

Childs–Lee: Alan Childs to Elizabeth Lee, 8 April 1985
Cliffe–Leeks: Nigel Cliffe to Caroline Leeks, 10 August 1985
Norris–Clarke: David Owen Norris to Fiona Clarke, 14 December 1985

Deaths

Pierre Fournier, Officier de la Légion d'Honneur, Commandeur de l'Ordre National du Mérite, Commandeur de l'Ordre Léopold II (Belgium), Officier de l'Ordre des Arts et des Lettres (Paris), Chevalier with Crown (Luxembourg), Hon RAM, 9 January 1986
John Gibbs, 21 January 1986
Charles Gregory, Hon RAM, 28 November 1985
Sidney Harrison, MBE, Hon RAM, FGSM, 8 January 1986
Helen Langrish (*née* Gow), 2 October 1985
Wilfred E Smith, MA (Oxon), FRAM, FRCO, 26 November 1985
Mansel Thomas, OBE, M Mus (Wales), FRAM, 8 January 1986

RAM Awards

LRAM Diploma, December 1985
Piano (Teachers') Penelope Bond, Joanna Rutt
Piano Accompaniment John Shea
Organ (Performers') Mark Elliott-Smith
Singing (Teachers') Jane Blanchard, Frances Brookes, Stephen Yarrow
Violin (Teachers') Clare Pitchford
Viola (Teachers') Andrew Smith, Alan Wileman
Cello (Teachers') Elisabeth Williams
Guitar (Teachers') Julian Taylor
Flute (Performers') Dominy Clements
Oboe (Teachers') Elizabeth Kenwood, Rachel Prosser
Clarinet (Teachers') Jason Meyrick, Stephen Rhind, Alison Sutton, Jane Ward
Bassoon (Teachers') Sally Jackson
Trumpet (Teachers') Deborah Calland
Horn (Teachers') Beatrice Driver, Francis Markus, Michael Murray
Trombone (Teachers') Jonathan Clifford

RAM Club News

Jeffrey Harris

The Annual General Meeting was held on 19 November; the following elections were made:

President Sir David Lumsden
Vice-President John Davies
Honorary Secretary Jeffery Harris
Honorary Assistant Secretary Bridget Campbell
Honorary Treasurer Wilfred Smith
Deputy Treasurer Christopher Regan
Auditors Gane, Jackson & Scott

The four Committee members elected were: Jean Anderson, Ruth Harte, Alexander Kelly and Margaret MacDonald. After the meeting the Coull Quartet kindly gave us a concert of the Mendelssohn string Quartet in E flat and the Brahms clarinet Quintet, in whicy they were joined by Duncan Prescott. The performances were enjoyed by quite a large and very appreciative audience, and we wish to thank these busy artists for giving us the privilege of hearing them again at the Academy. The refreshments afterwards (sandwiches, wine and soft drinks) were held in the Concert Room, a much more congenial place than the Canteen. People linger longer and obviously enjoy and appreciate the better surroundings in which to socialise.

Two days after the AGM the Committee met in order to formulate new ideas and to arrange ths socials for the year, so that members can make a note of the dates well in advance. We should like to be a little less formal in future, so that members can have longer to meet, especially those who do not work at the Academy. The dates to be noted are: 28 April—a supper party for Hugh Marchant's seventieth birthday; 26 June—the Annual Dinner (also in the Duke's Hall and along the same lines as last year, although hopefully there won't be that interminable queue for food!); and 10 November—the AGM followed by a concert by Moura Lympany to celebrate, rather belatedly, *her* seventieth birthday. She is one of our most distinguished former students, and still has a busy work schedule.

One of the ideas discussed by the Committee was the enlarging of the Associate member section of the Club, to include people who have had an interest in the Academy and its work, but who were not students here. There are several such people, and they have shown an interest in taking part in the social life of the Academy. We hope very much that there will be good support for the socials, and that members will take the opportunity to meet old friends and to make new ones, both inside and outside the Academy.

Everyone will know by now of the death of Wilfred Smith, our Honorary Treasurer, after a short illness. We all miss him very much, and extend to Felicity our sincere condolences. Christopher Regan has agreed to take over Wilfred's job as Treasurer—a more complex assignment than one might imagine.

Alterations and additions to List of Members

Town Members
Black, Lynton, *49 Ferndale Road, E11 3DW*
Black, Virginia, *123 Sheering Road, Old Harlow, Essex*
Bochmann, Michael, *16 Weltje Road, W6 9TG*
Crocker, Roger, *21 Ashcombe, Chiddingfold, Nr Godalming, Surrey*
Daiken, Melanie, *100 Calverley Road, SE6 2JY*
Elms, Roderick, *32 Emerson Road, Redbridge, Essex IG1 4XA*
Ennis, Catherine, *6 Aldridge Road Villas, W11*

Faulkner, Jane, *52 Bridgman Road, W4 5HD*
Handy, Lionel, *51 Whitbread Road, SE4 2BD*
Harvey, Martin, *45 York Terrace East, NW1*
Holmes, Mrs Jeannette, *107 Foxgrove Road, Beckenham, Kent BR3 2DA*
Isherwood, Cherry, *7 Kent Court, Queen's Drive, W3 0HS*
Jackson, Carl, *9 Whitgift Court, Nottingham Road, South Croydon, CR2 6AR, Surrey*
Meaden, Philip, *43 Siddons Road, SE23 2JH*
Murray, Anne, *c/o RAM*
Phillimore, Cynthia, *7 Cumberlands, Kenley, Surrey, CR2 5DX*
Reynolds, Eileen M, *2 Stanley Crescent, Kensington Park Gardens, W11 2NB*
Squibb, David, *17 South Park Hill Road, South Croydon, CR2 7DY*
Streets, John, *18 Marlborough Road, Richmond, Surrey, TW10 6JR*
Thompson, Clare, *6 Grosvenor Gardens, N10 1TB*
van Hellenberg Hubar, Theresia, *25a Cambray Road, SW12*
Webster, Jane, *16 Overton Drive, Wanstead, Essex*
Wright, Mrs Ann, *1 Esther Close, N21 1AW*
York, N B, *17 Marlborough Road, W4*

Country Members

Bradley, Shelagh M, *137 Hyde Park Street, Bensham, Gateshead NE8 4ZD*
Brown, Stella, *28 West Terrace, Billy Row, Crook, Co Durham*
Burley, Mrs Joanna R, *45 Berkeley Road, Westbury Park, Bristol, BS6 7PH*
Childs, Mrs Elizabeth (*née* Lee), *22 Rugby Road, Brislington, Bristol, BS4 3NG*
Childs, Mrs Gillian, *The Ferry, Chatteris, Cambridgeshire, PE16 6SG*
Elliott, Dr Graham, *1 Harlings Grove, Chelmsford, Essex, CM1 1YQ*
Foan, Mrs Angela (*née* Symcox), *10 Belstone Close, Bramhall, Stockport, Cheshire, SK7 3QA*
Fraser, M E, *50 Downs Road, Dunblane Nursing Home, Dunblane, Perthshire, FK15 9HR*
Hill, Mrs Shirley, *24 Evans Lane, Kidlington, Oxford, OX5 2HX*
Jeffreys, Janet, *7 Glencairn Park Road, Cheltenham, GL50 2NA*
Lowe, Barbara, *2c Duffield Road, Little Eaton, Derby, DE2 5DR*
Metters, Colin, *'Arnside', 1 Carlton Road, Seaford, East Sussex, BN25 2LE*
Mitchell, Antoine, *7 St Margaret's Road, Chelmsford, Essex*
Morris, Andrew, *7 Glebe Road, Bedford, MK40 2PL*
Shaw, Judith, *5 Cedar Close, Tadley, Nr Basingstoke, Hampshire, RG26 6SL*
Tavener, Jennifer, *Parkers Patch, Barnwell, Peterborough, PE8 5PG*
Veale, Doris, *101 East Avenue, Talbot Woods, Bournemouth, Dorset, BH3 7BX*
Wibaut, Frank, *83 Portland Road, Edgbaston, Birmingham B16 9QX*
Yeandel, Mrs Jean (*née* Martin), *8 Vogue Hill, St Day, Nr Redruth, Cornwall*

Young Members

Alford, Ruth, *49 Welldon Crescent, Harrow, Middlesex, HA1 1QP*
Anderson, Lucy, *29a Clarendon Gardens, W9 1AZ*

Ashman, David, *247 Southlands Road, Bromley, Kent, BR1 2EG*
Ball, Philip, *Opéra de Paris, 8 rue Scribe, 75009 Paris, France*
Benedict, David, *38 Park View, W3*
Bigg, Julian, *3 Keslake Road, NW6*
Boyes, Katherine, *76 Marine Parade East, Lee-on-Solent, Hampshire*
Cockburn, Jean, *Bankside, 32 The Downsway, Sutton, Surrey, SM2 5RN*
Collier, Susan, *9 Parkside Crescent, Hadley Wood, Barnet, Hertfordshire*
Cruikshank, Andrew, *99 Lower Village Road, Sunninghill, Berkshire, SL5 7DP*
Davey, Thomas, *82 Savernake Road, NW3 2JR*
Deacon, Lorraine, *10 Dyne Road, NW6*
Dempster, Kenneth, *37 Aldbourne Road, W12*
English, Kemp, *112 City Road, EC1V 2NB*
Forbes, Andrew, *26 Glebe Road, N8*
Foulston, Lynne, *16 Duriston Road, E5 8RR*
Gaye, Sarah, *76 Lawn Road, NW3 2XB*
Hall, Sandra, *51 Ashbourne Avenue, NW11*
Hansen, Henrik, *London House, Mecklenburgh Square, WC1N 2AS*
Hetherington, Anne-Marie, *14 The Friars, Manor Road, Chigwell, Essex*
Horsnell, Judith, *51 Ashbourne Avenue, NW11*
Iruzun, Celia, *4 Elthorne Court, Elthorne Road, N19 4AF*
Kearns, Antony, *43 Blenheim Terrace, NW8*
Lloyd-Evans, Philip, *125 Colworth Road, E11 1JE*
Lowe, Donald, *6 Grosvenor Crescent, Connel, Oban, Argyll, PA37 1PQ*
McLean-Mair, Kevin, *15 Ferningford Close, Chiswell Green, Hertfordshire, AL2 3HS*
Mason, Helen, *11 Courcy Road, N8 0QH*
Mawer, Deborah, *32b Golders Way, NW11 8JX*
Mayor, Andrew, *199 Abbeville Road, SW4 9JM*
Michalakas, Nicholas, *16 Christchurch Hill, NW3 1LG*
Miller, Wendy, *7 Woodgate Valley Road, Purley, Surrey, CR2 3AL*
Mitchell, Scott, *189 Walworth Road, E1*
Moffat, Anthony, *48 St George's Avenue, N7*
Mullen, Andrew, *14 Hazelbourne Road, SW12 9NS*
Nott, Joanna, *Bishop's House, Norwich, Norfolk, NR3 1SB*
Ozdil, Inci, *4c Yonge Park, N4 3NT*
Palmer, Martin, *Flat 1, 14 Kempsford Gardens, SW5 9LH*
Prescott, Duncan, *103 Western Avenue, Woodley, Berkshire*
Pritchard, Emma, *16 Highbury Place, N5 1QP*
Rhys-Evans, Huw, *43 Aldbourne Road, W12 0LW*
Rudeforth, Peter, *11 Courcy Road, N8 0QH*
Saglimbeni-Munoz, Rodolfo, *Flat 4, Morrison Buildings, 35a Commercial Road, E1 1LB*
Smith, Paul, *76 Lawn Road, NW3 2XB*
Spencer, Jayne, *7 Chalcot Square, NW1 8YB*
Street, Alison, *11 Hayes Court, Camberwell New Road, SE5 0TQ*
Taylor, Caroline, *44 Kempe Road, NW6 6SJ*
West, Andrew, *7 Brackenbury Gardens, W6*
Williams, Carol, *'Melody Cottage', Witcombe Lane, Farringdon, Alton, Hampshire*
Winter, Sidonie, *14 Lanark Close, W5 1SN*
Yuen, Nancy, *133 Wallwood Road, E11 1AQ*

Associate Members
Downton, A T, *57 Place Farm Avenue, Orpington, Kent, BR6 8DG*
Jolley, May, *9 Devonshire Place, W1*
Warren, Susan, *4 Swan Court, Southsea Road, Datchet, Slough, SL3 9BX*

RAM Concerts

Autumn Term

Symphony Orchestra
29 November
Wagner 'Lohengrin': Prelude to Act I
Mozart Piano Concerto in D, K537 ('Coronation')
Elgar Symphony No 2 in E flat, Op 63
Conductor Maurice Handford
Soloist Stephen Robbings (piano)
Leader Peter Sheppard

Sinfonia
2 December
Dvořák Serenade in D minor, Op 44
Strauss Duett-Concertino for clarinet and bassoon
Beethoven Symphony No 8 in F, Op 93
Conductor Steuart Bedford
Soloists Duncan Prescott (clarinet), Jean Owen (bassoon)
Leader Mark Whale

Repertory Orchestra
4 December
Brahms Tragic Overture, Op 81
Elgar Cello Concerto in E minor, Op 85
Elgar Variations on an original theme ('Enigma'), Op 36
Conductor Colin Metters
Soloist Susanna Wilson (cello)
Leader Fiona Lofthouse

Sinfonia and Choir
6 November
Ravel Pavane pour une Infante défunte[1]
Haydn Symphony No 101 in D ('The Clock')[1]
Brahms Schicksalslied, Op 54[2]
Vaughan Williams Benedicite[2]
Conductors Colin Metters[1], Peter James[2]
Soloist Sandra Hall (soprano)
Leader Mark Whale

String Orchestra
13 November
Geminiani Concerto Grosso in C minor, Op 2/2
Mozart Divertimento in F, K138
Hindemith Five Pieces
Vivaldi Cello Concerto (Sonata) in E minor
Sibelius Romance in C, Op 42
Holst Brook Green Suite
Conductor John White
Soloist Jill Heartfield (cello)
Leader Lara Carter

Opera

Rameau 'Les Boréades'
21, 22, 25 and 26 November
Alphise Anne-Marie Hetherington
Abaris David Dyer
Calisis Christopher Ventris

Les Boréades. Photographs by Suzie E Maeder
Above: *Alphise and Abaris (Anne-Marie Hetherington and David Dyer)*
Next page: *Borilée (Andrew Mayor) with members of the chorus*

Borilée Andrew Mayor
Adamas Rhodri Britton
Apollon Charles Gibbs
Borée Andrew Forbes
Semire Helen Astrid
Polymnie Caroline Taylor
L'Amour Clara Miller
Nymph Helen Mason
Understudies Fiona Lamont, Huw Rhys-Evans, Nicholas Hills, David Ashman, John Harman, Nicolas Cavallier, John Archer, Kristin Feidje, Annwen Jenkins, Terri Coyle, Sandra Hall
Chorus Sandra Hall, Annwen Jenkins, Terri Coyle, Kristin Feidje, Sonja Janse van Rensburg, Helen Mason, Clara Miller, Caroline Taylor, Sidonie Winter, Susan Parry, Amanda Lob, Gemma Carruthers, Gaynor Keeble, Colin Cree, Alan Dodson, Nicholas Hills, Huw Rhys-Evans, Simon Roberts, David Ashman, Nicolas Cavallier, John Archer, John Harman, Mark Pancek, Andrew Mullen, Kevin Potton
Monks Fiona Lamont, Philippa Daly, Joanna Lawrence, Helen Jones, Robert Johnston, David Platt, Andrew Taylor
Children Anna Niman, David Niman, Annerley Dignan
Dancers Alison Pooley, Ron Howell, Kate Oliver, James Kennedy
Conductor Roger Norrington
Director Stephen Lawless
Designer Lez Brotherston
Lighting Paul Bryant
Choreographer Kay Lawrence
Assistant to the Director Keith Halsall
Production Manager Ted Irwin
Stage Manager Kate Tuerena
Assistant Stage Manager Paul Spedding
Costume Assistant Hilary Baxter
Wardrobe Margaret Adams, Fiona Canfield, Susan Parry
Sets Stephen Cameron, Eddie McGinness
Lighting Assistant Neil Bohanna
French Consultant Pamela Stirling
Assistant Conductor Roger Hamilton
Chorus Master Julian Bigg
Répétiteurs John Shea, Simon Bertram, Mark Shanahan
Leader of the Chamber Orchestra Frances Shorney

Dvořák 'Rusalka'
Humperdinck 'Hansel and Gretel'
Mussorgsky 'Boris Gudunov'
(excerpts)
18 October
'Rusalka'
First Elf Nancy Yuen
Second Elf Judith Horsnell
Third Elf Amanda Lob
Waterman John Harman
Rusalka Sandra Hall
Echoes Terri Coyle, Helen Mason, Gemma Carruthers

'Hansel and Gretel'
Hansel Gemma Carruthers
Gretel Helen Mason
The Witch Alison Mitchell
The Dew Fairy Terri Coyle

'Boris Gudonov'
Hostess Denise Hector
Missail Christopher Ventris
Varlaam John Archer
Grigory Nicholas Hills
Officer Nicolas Cavallier
Conductor Victor Morris
Director Sally Day
Lighting Consultant Graham Walne
Wardrobe Mistress Margaret Adams
Assistant Conductors Rodolfo Saglimbeni-Munoz, Julian Bigg
Répétiteurs Gudrun Schreiber, John Shea, Stephen Mould
Leader of Opera Orchestra Laurence Jackson
Pianist Alexa Maxwell

Berlioz 'Les Troyens à Carthage'
3 December (Concert performance of excerpts)
Didon Sidonie Winter/Alison Mitchell
Anna Gemma Carruthers/Susan Parry
Narbal Nicolas Cavallier/Rhodri Britton
Énée Nicholas Hills
Iopas David Dyer
Hylas Huw Rhys-Evans
Ascagne Denise Hector
Deux Soldats Troyens John Archer, David Ashman
Panthée David Ashman
Opera Chorus
Conductor Nicholas Cleobury
Assistant Conductor David White
Répétiteurs Simon Bertram, Gudrun Schreiber, Mark Shanahan, John Shea
Leader of Opera Orchestra Laurence Jackson

Acting Director of Opera Mary Nash
Principal Conductor Nicholas Cleobury
Head of Movement Anna Sweeny
Consultant John Streets

The late *Sidney Harrison* wrote:
As the man said to me: 'I bought the wife one of those little electronic organs. She plays by ear. Very good she is—you'd be surprised. The other day I took her to a pub where there was an organ and a chap was supposed to be entertaining the customers. It was terrible. It was so boring, you'd think he was playing from music.'

Harold R Clark writes:
The road to hell, they say,
is paved with good intentions:
just like my students' promises
to master Bach's Inventions.

Roy Teed writes:
At a recent concert of Very New Music in London, where the items were very taxing on the ears and by no means unanimously enjoyed by the audience, a nurse, on duty at the back of the hall, on being asked how she liked the concert, replied: 'Oh, I'm enjoying it enormously, and it's such a pity you have to leave early. Mind you, I'm tone deaf.'